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The wood is heated over a fire and the green bark peeled from it. The shaft is rubbed (*muhuhuh*) smooth between two pieces of coconut shell and given a deep brown color by hanging in the rafters of a cook house above the smoke of cooking fires. Alternately the shaft may be decorated with spiral lines by stripping the bark from the shaft in a spiral about 1 inch wide running from butt to head and then hung over a cooking fire for some days, after which the remainder of the bark is peeled off leaving the shaft with a spiral of dark brown running down the length. A dart decorated in this way is termed *oto tuta*.

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Darts are used as sporting equipment today. Some informants suggested that *oto* with sharply pointed heads might also have been used as weapons.



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FIGURE 50.—Gong and drum. a, wooden slit gong (C8111): diameter from slot to bottom $2\frac{3}{4}$ inches; cross section diameter $3\frac{1}{2}$ by 4 inches; length of gong $17\frac{1}{4}$ inches; slot opening, 12 inches long, 1 inch wide; beating stick (C8112) 10 inches long, $\frac{3}{4}$ inch diameter. A second gong (C8054) is smaller: diameter from slot to bottom 2 inches; cross diameter 3 inches by $2\frac{1}{2}$ inches; length $16\frac{1}{2}$ inches; slot opening 12 inches long; $\frac{3}{4}$ inch wide; beating stick (C8055) $12\frac{1}{2}$ inches long, $\frac{3}{4}$ inch diameter. The wood from which gongs are made is *vetex*, that of beaters *agangia*. Bottom surfaces of both gongs slightly convex. b, shark-skin covered drum (*puva*) (C8a01): drum 2 feet $9\frac{1}{4}$ inches high, 10 inches top diameter, 9 inches bottom diameter, cut from solid block of coconut wood; inside top of drum hollowed out and an edge $\frac{1}{2}$ inch wide and 2 inches deep cut around outside of top; 1, shark-skin cover (*mote hill mango*) laid on top of drum and circumference of skin folded over circular wooden binder (*tua koumela*) of pandanus wood (2); skin shown cut away (3) to indicate wooden binder (5) beneath; 3, second wooden binder seized with three-ply sennit, placed on top of skin folded over first binder and pulled tight by three-ply sennit cord which starts as free end of seizing to second binder, passes down (4) around (5) one of legs (*oto*) and up again to second binder, under and over it and down again to second leg; lashing continues until second binder is held by cord passing around each leg; free end of lashing cord passes up from last leg and then around circumference of drum (6), making transverse turn around each oblique lashing; circumferential lashing finished off with overhead knots around last oblique lashing (7). The shark skin for this drum was cut too small and the turned-up circumference has been caught around first binder (2) with sewing of cotton thread. An alternate method of lashing skin to drum is to pass sennit lashing directly through holes in circumference of skin, passing lashing around legs as before; this method obviates the rather clumsy use of two circular wooden binders.

MUSICAL INSTRUMENTS

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Pukapukan musical instruments consist of the wooden slit gong, the true drum, and the shell trumpet. The shell trumpet (*pu*) was made by cutting off the apical whorls of the shell *Cornis rufa*. It does not seem to have had much status in the culture and informants were vague about its use. Probably it was blown occasionally to call together the people of the island when meetings were held or announcements made.

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Wooden slit gongs (fig. 50, a) were of the usual Polynesian pattern. Informants were confused as to the proper names for the gong as distinguished from the drum. Majority opinion called the smaller wooden gong *soma*, the larger gong *kolilo*, the single-ended drum *payu*; some informants however did not agree with this terminology and preferred to call a wooden gong of any size *pate*, reserving the name *payu* for the single-ended drum and giving the name *soma* to a double-ended drum; the word *kolilo* they believed to be a foreign (*pa uenua*) word for the gong (compare Manihikian *kororo*, wooden gong).

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Wooden slit gongs are made in two or more sizes, a small gong for a high-pitched sound, a large gong for a lower pitch. All gongs are beaten with a wooden beater (*kaka*). Formerly, when a large chanting and dancing festival was held, the fore section of a canoe hull (*mas saka*) was beaten to give a deep basic rhythm against which the higher pitched gongs provided counter rhythm; occasionally a whole canoe was carried to the dance ground and the gunwales beaten with sticks to make the dance rhythm.

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The single-ended drum (fig. 50, b) was used as one instrument in an "orchestra" of drum and gongs to keep the rhythm for dancing and chanting on all occasions when chants were recited—at sports celebrations, wrestling triumphs, and death wakes. The usual drum was much bigger than the one figured, probably twice as high and twice the diameter. It was usually

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so high that a man could play it easily when standing before it.

The double-ended drum was between 3 and 4 feet long, made of *makouma* or *maua* wood. Each end was about 12 inches in diameter, hollowed out to a depth of about 12 inches, and covered with shark skin which was tightened by a continuous lashing of sennit that passed back and forward between the two skins. Toward the middle of the drum two holes were bored through from one side to the other. Sennit was threaded through these holes, knotted together and the drum was slung round the neck by this sennit cord. The drum was beaten in the procession of the winning village to the dance ground when celebrating a sporting triumph. I did not see this double-ended drum; probably it is not an ancient Pukapukan musical instrument.

To play the drum is *hulu ki te payu*. The musician beats the skin surface with the fingers and heels of the hands, using the inner surfaces of the forearms to make stops demanded by the rhythm.

Wooden gongs and the shark-skin drum are still used in Pukapuka today to beat the rhythm for the introduced Tahitian style dancing. An empty

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531 kerosene tin is also employed to increase the volume of sound for these dances. The wooden gong has been taken over by the church and is used to sound the time for family prayers and curfew each day.

WEAPONS

411 All Pukapukan weapons were made of wood. They consisted of two types of spear, a heavy throwing stick and a long billet club. Bow and arrow, and shield were unknown.

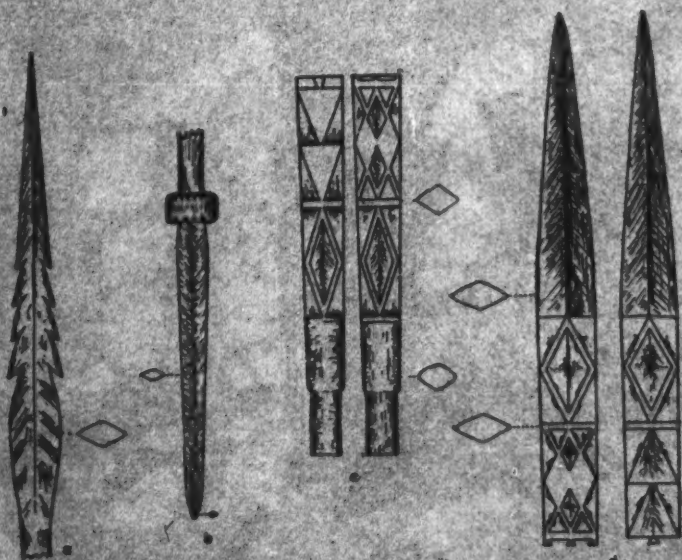


FIGURE 51.—Wooden spears. a, point of coconut wood spear (tao) (Ck109): sharp point with sharp lateral edges, blunt mesial edges; barb commences 11 3/4 inches from point; barb ridges merge into handle of spear which has diameter of about 1 1/4 inches. b, elliptical guard, 47 inches from butt of spear, has greatest diameter of 2 3/4 inches, least diameter of 2 1/4 inches; butt of spear sharply pointed; doubtful whether elliptical guard is constant feature of Pukapukan spears; weight of spear 5 1/2 pounds, length 7 feet 10 inches. c, middle section of spear (yavloevle) of malakau wood (Ck066): cross section becomes round, continuing thus to butt of spear; carving designs consist of triangular spear heads (mokatela), single large lozenges (paitiele), and combinations of both; each section separated from following by raised transverse bar. d, point section: sharpened with pronounced lateral and mesial edges. Weight of spear 4 1/2 pounds, length 9 feet 2 3/4 inches.

This is only example known of Pukapukan carving on implements or weapons; though modern it is probably authentic.